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Gentle Joseki, part X by Pieter Mioch

The Patterns

The 5-4 Move

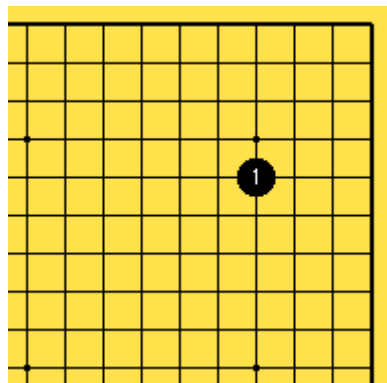


Diagram 1

As with the opening moves on hoshi (4-4) and the far-out move at the 5-5 point an opening move at the 5-4 point (taka-moku) does not make any territory on its own, it does not protect the corner at all. I like 5-4 because it seems to be bragging about its obvious disregard of points. "Yeah, look at me, no points and I don't give a shee-it, whacha gonna do about it?" (pardon the moves' French) The 5-4 move has a psychological effect on your opponent for sure, exactly what kind of effect and how you can use it is beyond me, contact me if you find out.

Three Moves to Think about

Here you can see the moves black can choose from if he has the time to add another move in the corner.

What did you say, you don't want to play another move in the corner?? Well, fair enough I guess but have a look anyway because an extra move can be the best play on the whole board possible in not a few situations.

The most common follow-up would be to play at B and make a shimari (a formation of two moves which effectively seal off the corner).

To play at the 3-3 point with A is a good move too, it's a little tighter compared to a move at B and it loses some 2-3 points when talking about the size of territory made. All the same, A is a very feasible move when your opponent is strong in the direct vicinity. Making a shimari with a play at B leaves more room for your opponent to try "something" (invasion) under your stones

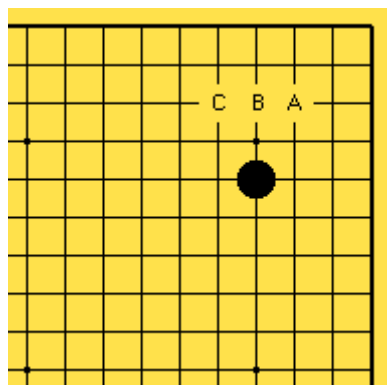


Diagram 2

Move C in the above diagram deserves a little extra attention, it's a non-standard corner enclosure but not unheard of in pro games. Let's have a closer look at it in dia 3.

Strange Shimari

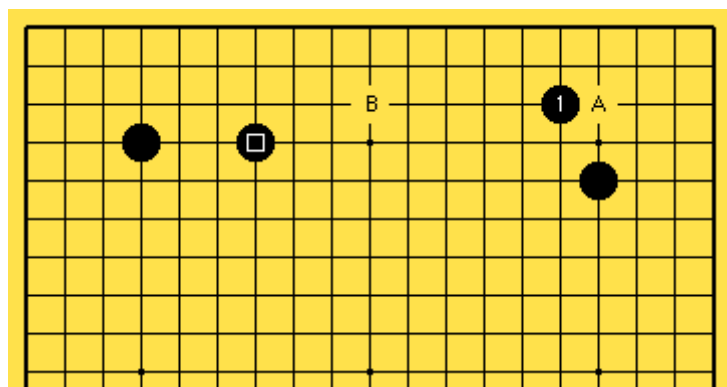


Diagram 3

Black 1 is a mysterious move, it's not clear exactly how many points black made in the corner in spite of the two moves he played there. In the dia, however, an example is shown when you might consider playing the unorthodox move.

Instead of black 1 the usual move would be at A. After black's play at A the natural approach would be to play an extension towards B. If black is already strong in the upper right corner, however, one cannot help but feel that black is overdoing things playing like this. Black seems to be spending too many moves at one side of the board. Which brings me to black 1. It most probably will be the last move black is going to spend at the upper part of the board. Black's strategy is to wait until white plays between the strong black positions.

China-Japan super match 1986-05-10

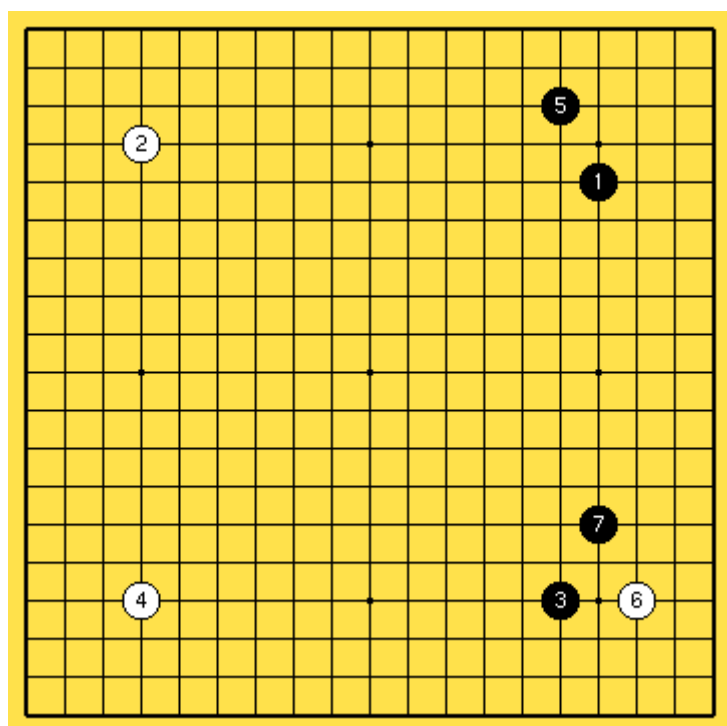


Diagram 4

Black: [Kubo Katsuaki](#), 8p
White: [Rui Naiwei](#), 7p (+resign)

Kubo is clearly going for the psychological effect here. All his moves from 1 to 7 are just screaming: "I am not in the least impressed by a female 7 dan professional from China, I can play any which way I want and *you* are gonna *lose* ". Or something like that, well tough words but things turned out differently from what Kubo had expected. His attitude was skillfully used against him and Rui quite convincingly killed 18 black stones at move 152 after which black resigned.

An Alternative Approach

White 1 is definitely not a normal move and although there are undoubtedly situations in which it would make an excellent play I'm not going to think one out.

White often is a little reluctant to enter the corner, usually at C, because he fears black has some nasty tricks up his sleeve and will let loose a terrifying joseki. Some people therefore choose to play at 1 after black can play any of the A-D moves and get a good result.

White refusing entering the corner will lose points. Note, by the way, that if there were a black stone at E already black might want to choose between C and D. These moves pay more importance to the side and less to the corner.

Move A and especially B are very tight and make sure black has room for eyes and possible some points in the future.

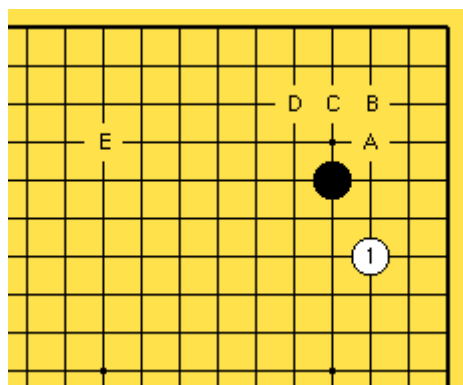
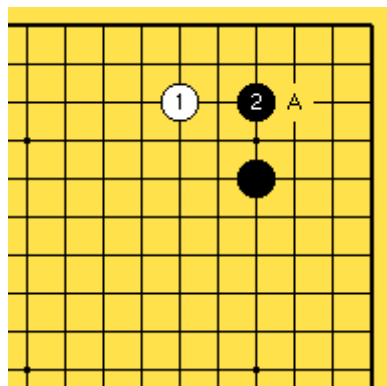


Diagram 5

Not Good



If white 1 in dia 5 was a questionable approach move than white 1 in dia 6 is at least twice as questionable. Black answers at either 2 or A and gets a splendid result. Whatever reason you think you have found for playing white 1, think it over another 2-3 times before actually playing it.

Diagram 6

Finally, the Normal Approach

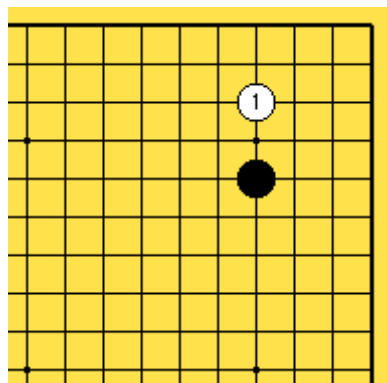


Diagram 7

White 1 here is by far the most common way to enter the corner, unless you have a really excellent reason for playing another move to enter the corner just play 1 and don't worry too much.

Ishida

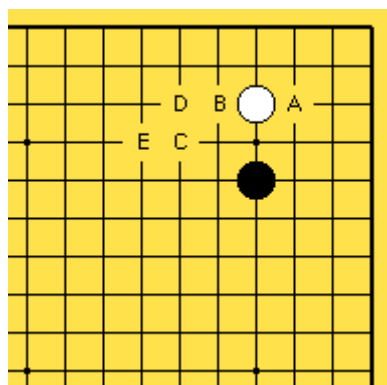


Diagram 8

When leafing through Mr. Ishida's Joseki dictionary I see he gives five possible moves to play with black now, A-E as shown in the dia.

Rebel without a cause

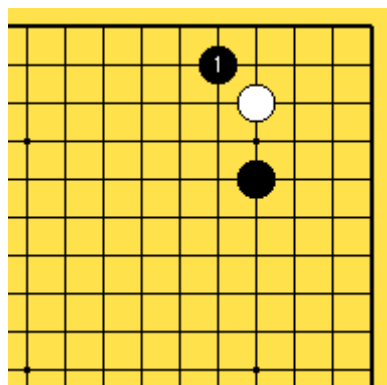


Diagram 9

Being a rebel (I sometimes park my car at the wrong side of the street) I would like to start off with black 1. It's not much of a move but from one thing you can be assured, your opponent will be surprised and suspect that you are either

1. Totally insane and do not know anything about go
2. A very crafty fellow with a profound knowledge of "hamete"

Good for Black

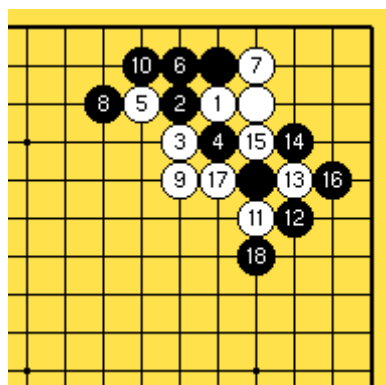


Diagram 9a

This is one of the few variations which is nice for black, unfortunately there are lots of sequences excellent for white. In this case white 7 is not the proper move.

Better for White

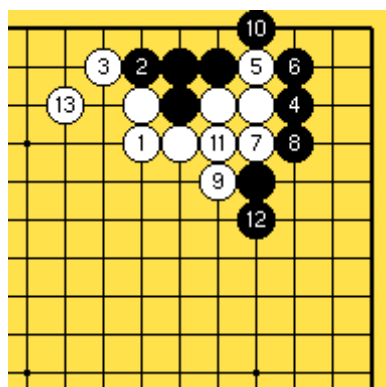


Diagram 9b

White should play white 7 at 1 in this diagram. This may look as a nice result for black but pros think white is thick and doing better here.

The Normal Stuff

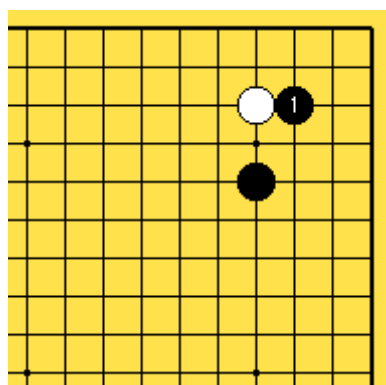


Diagram 10

Black one is as common a move as they come. I think it is not really in the spirit of the 5-4 move but it is an excellent point all the same.

As good as Joseki

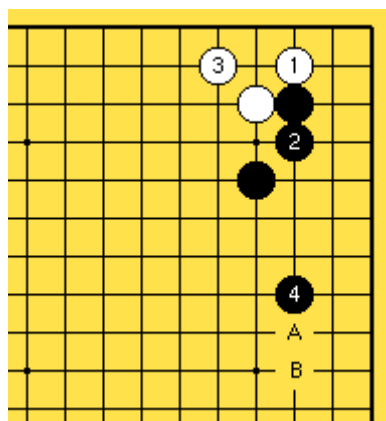


Diagram 11

White 1 and 3 are the fastest way of ensuring space for future eyes. Black 4 is strictly speaking too tight, the real joseki would be to play at A and sometimes as far as B. Black 4, however, is a very solid move which enables black to forget about his stones here and regard them as settled. Although it is not the best move it tends to make things easier.

The Correct Extension

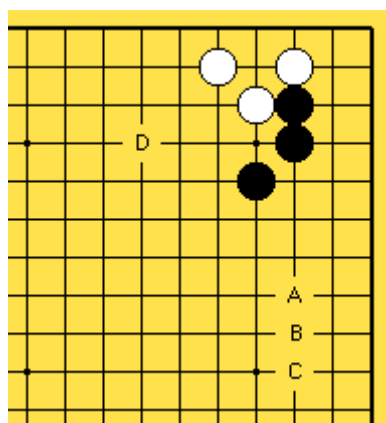


Diagram 12

By the way, no matter which extension black may choose, A, B or C the correct extension (if not the only one possible) for white to play is at D. It is, however, not strictly necessary to play here, often white will play elsewhere (tenuki), counting on his solid shape to be able to make life in the future and/but nothing more.

A Very Cool Move

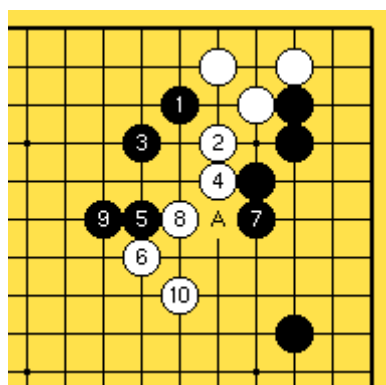
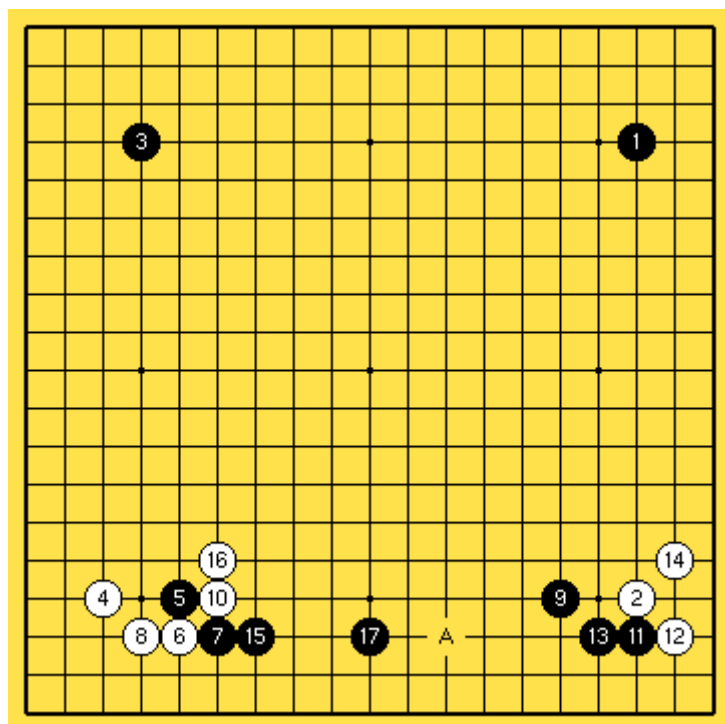


Diagram 13

One way to go about punishing white for having played tenuki would be the shoulder hit of black 1. The sequence, which follows, is up to black 5 quite natural and easy to remember. The flaming tesuji (local kick-ass move) of white 2 is not so easy to get. Many player's first instinct would be to barge through and play black 7 at the place of white 8. Next, however, white plays A and any further black attempt to prevent white from hooking up his stones might well end in losing the side. Sometimes white 6 in the dia is too dangerous but on an empty board it is excellent, a super-shape move. Black will normally patiently defend at 7 and white works his way out to the center.

1983-01-13 Preliminary round 1st Judan title



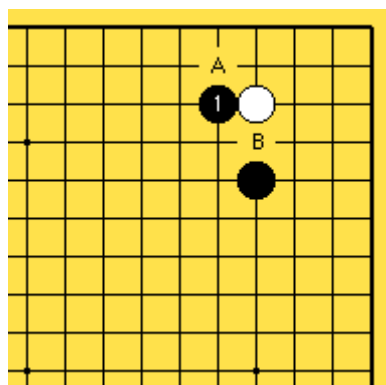
Iwata Sensei is the oldest and most respected active pro in Nagoya. Unfortunately he is getting on in age (well, nothing unfortunate about that) and in recent years he has trouble going all the way. He cannot give everything for ten hours straight anymore, and this, to be sure, is unfortunate. The above game, however, is brilliant and I like to think of the result as just a minor detail. The reason why I show this diagram is of course black 17 which is a little thin but nicely looks after all black's stones at the lower side. White, however, patiently waited until he got his hands free and invaded at A with move 76. White 18, by the way, was a one-space approach move in the upper right corner.

Diagram 14

Black: [Iwata Tatsuaki](#), 9p

White: [Kobayashi Koichi](#), 9p (+0.5)

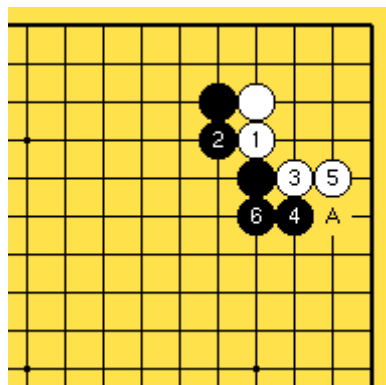
Your Move, A or B?



Time to move on to the next move, the outside attachment. If you never saw this before but you somehow feel that a play at A next is okay for white you definitely have talent. The play at B might look natural but actually is a pretty bad move.

Diagram 15

Black's Doing Fine



After black 4 there seem to be plenty moves possible but descending with 5 is about the best white can do. Black gets a good result by simply connecting at 6 but if he feels like it he might want to play the severe block at A.

Diagram 16

The Cut

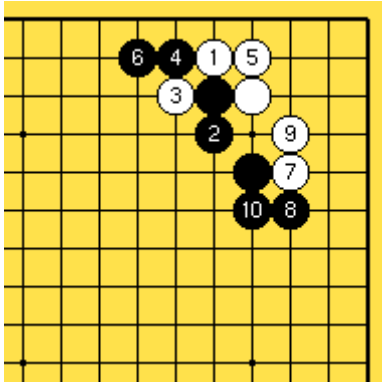


Diagram 17

The cut at 4 is tesuji, white should accept this gift graciously because if he connects at 5 as shown in the dia he still has to make eyes in the corner. By the way, if the ladder works if black instead of 6 plays atari to the left of white 3 he should play it. If the ladder is good for white and black cannot immediately capture white 3 the stretch of 6 is good enough. After black 10 white can set his stone 3 in motion but provided he has not got several strong groups in the vicinity black will get the chance to develop his stones on both sides while white is running for eyes.

Joseki

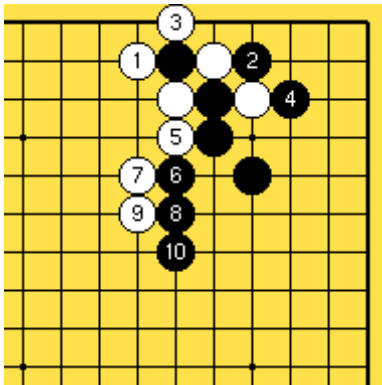


Diagram 18

This is what white should go for, it may look very good for black but his territory is not secure yet. (white 5 is not absolutely necessary but it is a very nice point)

The Corner is Hollow

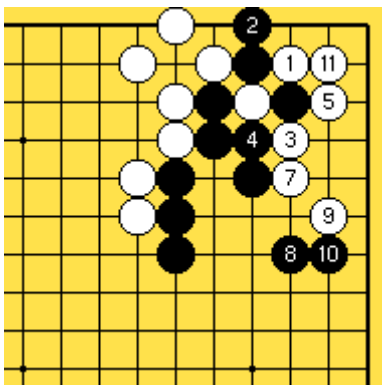
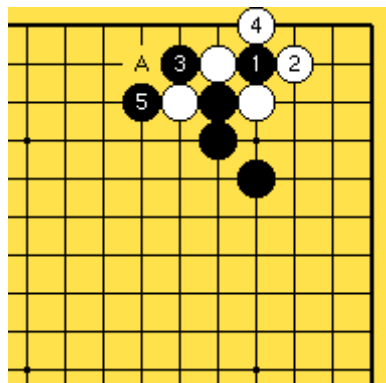


Diagram 18a

Black can save half of the corner but once he plays at 2 it's a one way street. Black 6 connects (above 4) and white can nicely get a small life. It is a hard question what exactly (and when) black has to solidify his territory without playing too slow.

A Joseki

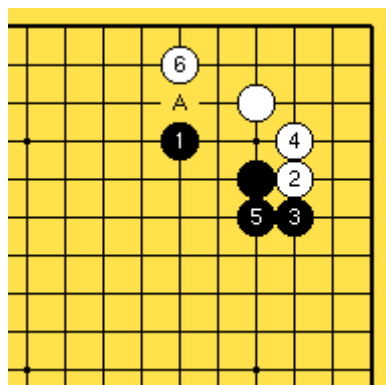


This is a joseki, provided that the ladder after black 5 really captures the white stone. If the ladder doesn't work for black he can try to get an equal result by playing black 5 at A. In contrast to dia 17, however, the white corner is alive and does not need any reinforcement. Making life in the corner as in dia 17 is painful for white since it automatically makes the black stones stronger. Here, in dia 19, this is not the case and although black 5 at A might at times be possible it is most often not a good idea. It is very important, by the way, to resolve the ladder, i.e. capture the single white stone, at the earliest opportunity because if white can in the future run away with this stone black is really in a tight spot.

Diagram 19

The rule with the outside attachment is that you cut at the side you don't want. Giving one stone to your opponent enables you to get a big return.

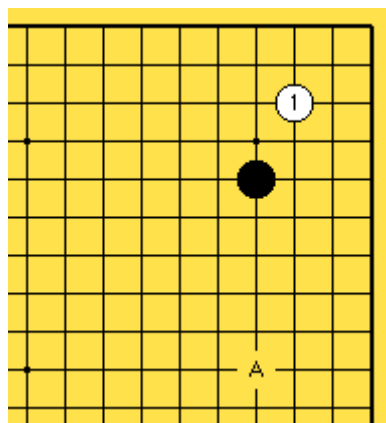
A revelation?



Black 1 is in my opinion the only follow up for black after white entered the corner, which is 100% the same idea as the original play at the 5-4 point. Instead of white 6 playing at A is a possibility too. Playing elsewhere is also common. Black 1 has many simple and straightforward variations (and even more not at all straightforward ones) but this is the only one I'm going to show you, sorry. If you are really eager to find out more about this black 1 move here you will have to very carefully study what happens if black plays 3 at 4.

Diagram 20

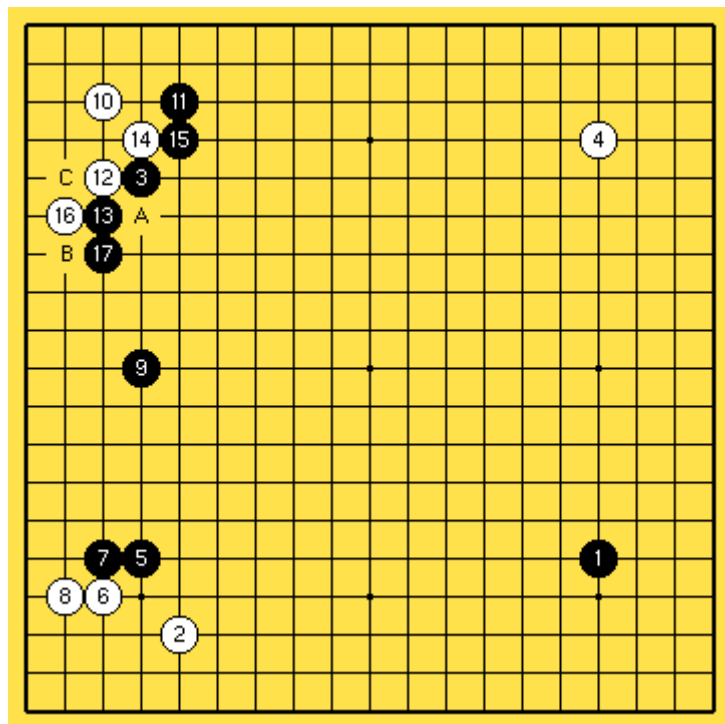
Entering at 3-3



When black has a stone at A from the start or when developing towards the direction of A is very attractive for black, entering at the 3-3 point with white 1 is a splendid idea.

Diagram 21

A Go Seigen Game Example



Date: 1934-11-14,15

Black: [Go Seigen](#)

White: [Iwamoto Kaoru](#) (+2)

Black 11 is normal; white 12 can also be played at C, which is a little low, but simple. After white 16 black usually connects at A and white stretches at B. Black 17 is interesting, white played at B next and black cut at C. A trade followed, black captured two white stones (16 and B) and white captured black stone 3.

Diagram 22

Appendix 01

Index of joseki's mentioned in this episode:

